

H.C. Burleigh Papers

Fowler (Daniel)

QUESTIONS	ANSWERS
LOG	2324
EQ	5.2 / 53
FILE	4





# In-depth look at long-neglected artist

By JENNIFER HUNTER

Art patrons used to quarrel over his work "like dogs over a bone," vying for the pick of his watercolors at \$10 apiece.

Now, 100 years later, his work commands upwards of \$500, but no-one is haggling over the paintings. Daniel Fowler's oeuvre engenders little public interest outside of a small group of art auctioneers, collectors and some Amherst Island residents with long memories.

It is something Frances K. Smith is trying to change. As curator of the Agnes Etherington Art Centre, she has been awarded \$12,900 by National Museums of Canada to organize an exhibition of the 19th century Ontario watercolorist's work, along with the publication of his autobiography.

"There hasn't been enough study in this area of Canadian art history," Smith says. "It's been neglected. This is the first in-depth look at Fowler."

Some Canadians believe the genesis of our national art industry occurred in 1911 when the Group of Seven came to the fore. Few realize that 50 years earlier artists such as Daniel Fowler, an Amherst Island resident, were promoting international recognition of their work.

Smith first became interested in Fowler when the art centre mounted an exhibition of his paintings in 1964. "Ralph Allen, who was director of the art centre at that time, admired and

appreciated Fowler's work," she recalls.

"We had seen some of his watercolors and knew he lived on Amherst Island. We decided it was time we had an exhibition."

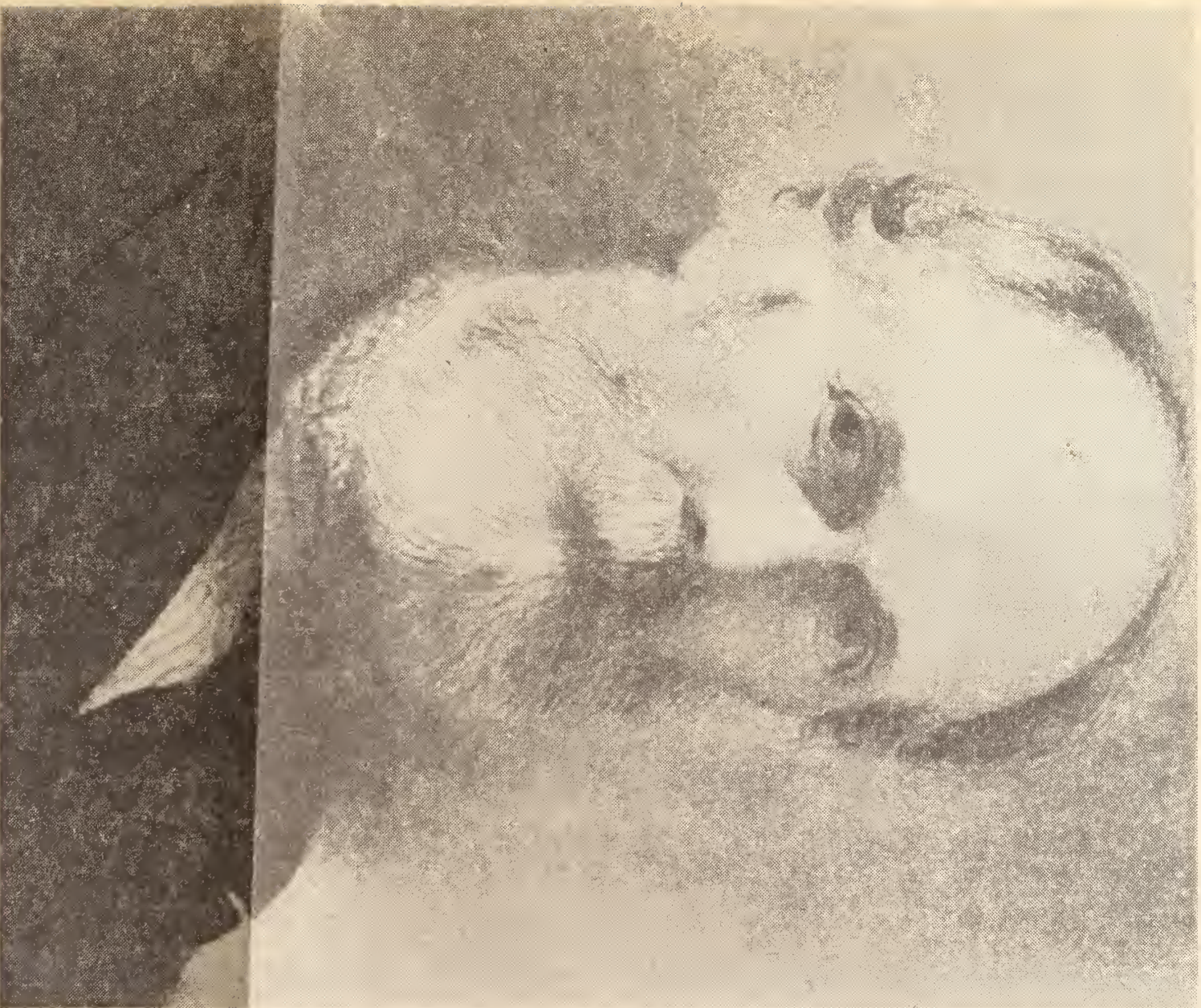
Both she and Allen respected Fowler's distinctive approach to the English landscape tradition — his free brush strokes, the simplicity of his subjects and his ability to manipulate color and reflect the tones of his rural setting.

"Following the exhibition, we were able to buy 20 of his watercolors from a private collector," says Smith. "That, I guess, really spurred our interest."

Through the generosity of Fowler's grandson, James, the art centre was also able to acquire the manuscript of the painter's autobiography and several typed versions of it. For the past three years, Smith has been making an inventory of Fowler's paintings — 786 have been catalogued — and investigating the details of his life.

Fowler was born in England in 1810, five years before the Battle of Waterloo. In the early 1830s he fulfilled a boyhood dream of becoming an artist and apprenticed himself to the noted London draughtsman and watercolorist, J. D. Harding.

Fowler's debut on the English art scene came at an auspicious time. John Constable, the famous landscape painter, was still living. Artists like Varley and Turner were experimenting with bright light and clear color



Self-portrait by Daniel Fowler: He preferred plowing Amherst Island farm to painting





Burt Lancaster is a crusty army officer in *Go Tell The Spartans*, playing at the Odeon 2.

#### REVENGE OF THE PINK PANTHER

Peter Sellers adopts the role of Inspector Clouseau for the fifth time, to unravel the mystery of his own murder — well, apparent murder. Not as good as the original, but lots of laughs. At the Capitol 1.

#### HEAVEN CAN WAIT

Warren Beatty shines in his latest coup, a whimsical look at one man's determination to play in the Super Bowl, no matter how many bodies it takes! Capitol 3.

#### FOUL PLAY

Goldie Hawn mutes the dumb-blonde persona of her *Laugh-In* days to play Gloria, a woman who changes her normal dull routine and is unexpectedly faced with a life of intrigue, murder and romance. Chevy Chase co-stars in this romantic farce. At the Capitol 2.

#### I MISS YOU, HUGS AND KISSES

Canadian director Murray Markowitz has made a second-rate film based on the Peter Demeter murder trial. It stars Donald Pilon and Elke Sommer in embarrassing portrayals inspired by Demeter and his wife, who was killed five years ago. At the Capitol 1.

#### SOUND OF MUSIC

On its umpteenth retread, Robert Wise's musical doesn't appear to be running out of steam. Julie Andrews and Christopher Plummer are still falling in

#### DON'T DRINK THE WATER

This Woody Allen comedy about an American family mistakenly accused of spying in an Iron Curtain country opens the Domino Theatre season Thursday at 8:30 p.m. It will run Thursdays to Saturdays for three weeks.

#### ENGAGED

The Queen's University drama department is presenting W. S. Gilbert's three-act farce for four consecutive nights, starting Wednesday at 8:30 p.m.

## Art

#### BROCK STREET GALLERY

Prints and watercolors of flowers by John Snow, Sharon Merkur, Catherine McAvity and Joan Bray are featured in addition to abstract prints by Victoria, B.C. artist Fleming Jorgensen.

#### GALLERY OF FINE CANADIAN ARTS

A summer show at the Canadian Shop focuses on Indian and Eskimo culture with items of clothing, jewelry and limited edition prints.

#### MARKET GALLERY

A mini-exhibition of 'people pots' by Joan Woods continues until Sept. 16.

#### AGNES ETHERINGTON ART CENTRE

Robin Bell's sculptures: A selected survey exhibition of five years' work. Also, an exhibition of watercolors of Quebec by 19th century artist J. P. Cockburn. Gallery tour and discussion of the Cockburn exhibition with Curator Frances K. Smith on Sun., Sept. 10 at 3 p.m.

#### ANOTHER SPACE

Les Esprits — paintings, photographs, pastels and collages by five young women artists — continues until the end of the month.

#### GALLERY OF FINE CANADIAN ARTS

Stoneware by Donn Zver at the Upper Edge, the new upstairs gallery of the Canadian shop.

## Discos

#### CHIMO RESTAURANT AND TAVERN

#### HOTEL PLAZA

Country and western group the Mavericks replaces the Paul Tarle Band next week at the Plaza.

#### HOLIDAY INN

Pianist Dennis Keldie returns for another week in the Anchor Lounge.

#### HOTEL FRONTENAC

Fred Werthman takes over from Jerry Nontell in Finnigans, while Irish folk trio Rakish Paddy is back for another week in Muldoon's.

#### SHAMROCK HOTEL

Next week, country group Infinity entertains in the Beachcomber Room. Hawkeye plays tonight.

#### LAKEVIEW MANOR

Hourglass plays in the Centennial Room next week, replacing Phonzie.

#### 401 INN

Lias takes over from The Newcomers next week in the Birdcage Lounge.

## Museums

#### BELLEVUE HOUSE

This historic former house of Kingston's Father of Confederation, Sir John A. Macdonald, has been restored with period pieces. Visiting hours: 10 a.m. to 5 p.m. daily. Special group tours can be arranged.

#### INTERNATIONAL HOCKEY HALL OF FAME

This tribute to hockey's long history is open Monday to Friday from 1 to 6 p.m., and Saturday and Sunday from 2 to 5 p.m. The collection includes early hockey sticks, skates and sweaters from the 1800s.

#### AGNES ETHERINGTON ART CENTRE

The Art Centre's museum is a living tribute to its benefactress, Agnes Etherington. Her old home has been left in the period style she decreed in her bequest, with her personal belongings evident everywhere. Hours are: Tuesday to Friday, 10 a.m. to 5 p.m.; Tuesday and Thursday evenings, 7 to 9 p.m.; Saturday and Sunday, 1 to 5 p.m.

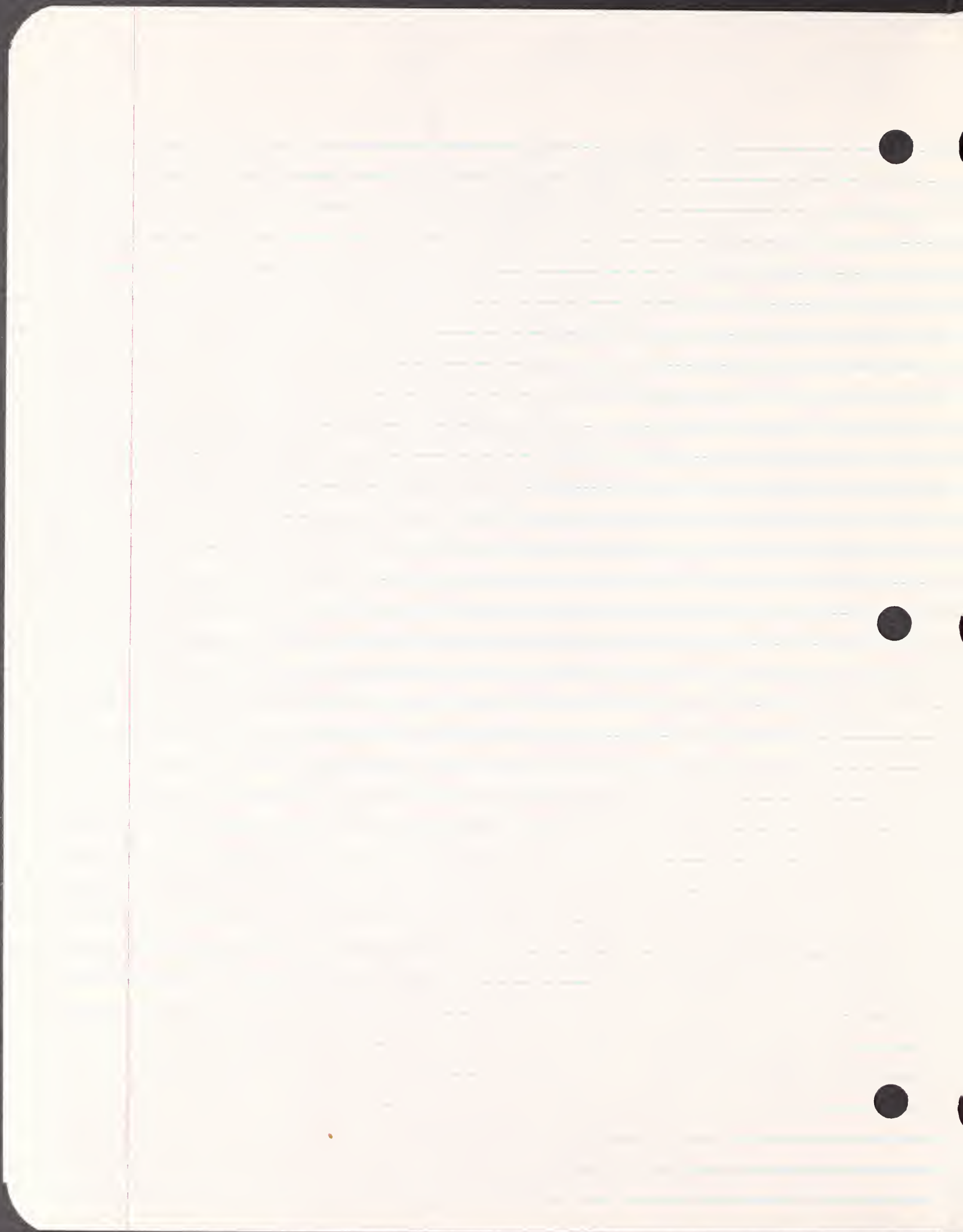


Intro

## Daniel Fowler

As the years passed Daniel Fowler's place in the development of the Province of Ontario, led to the erection of a plaque on the lawn of "The Cedars," his home on Amherst Island.

The following description dealing with the event, was prepared and distributed by the Department of Travel and Publicity, has its place in the Story of Amherst Island, as noted below.

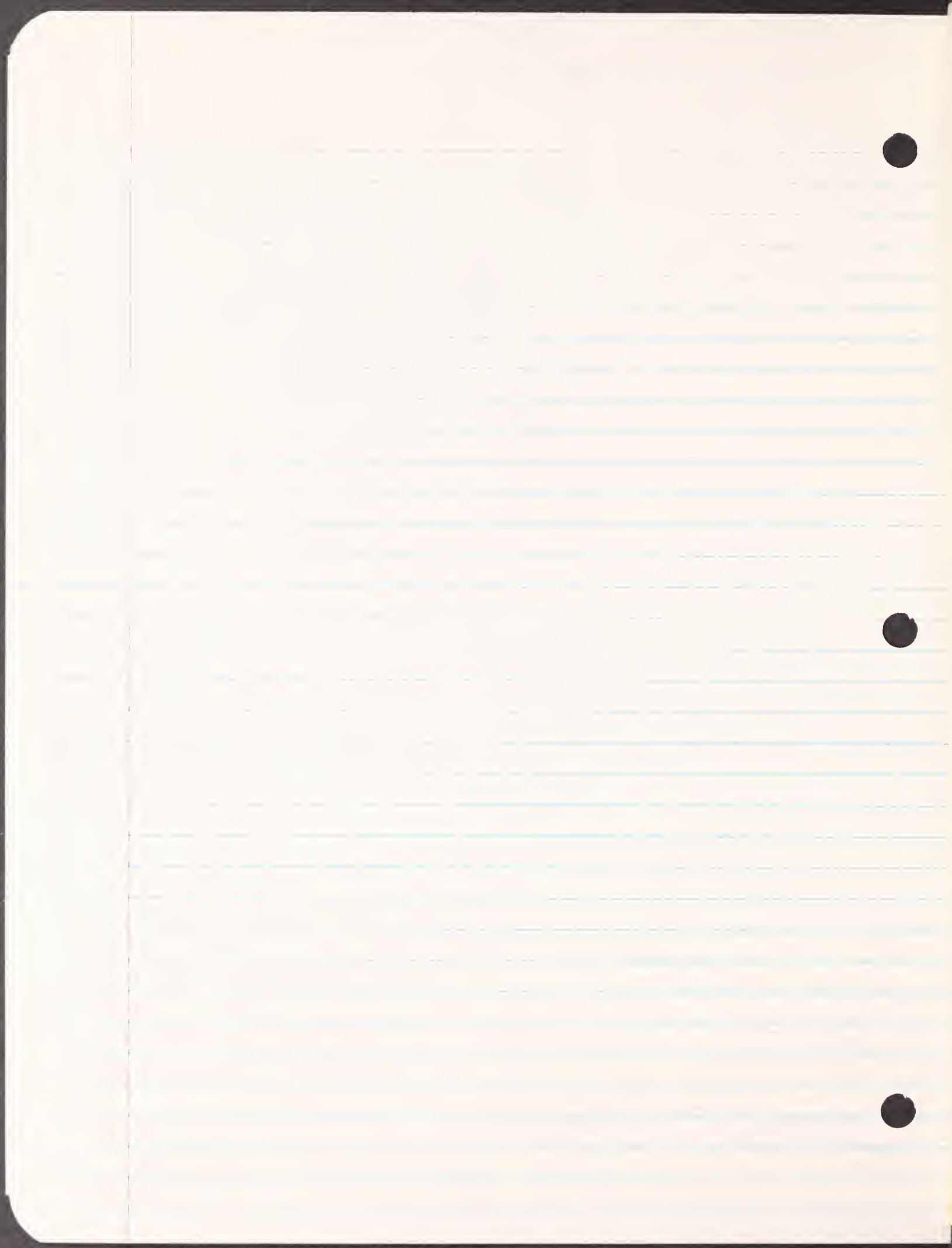


Daniel Fowler

P.S.

I wish to add that Daniel Fowler, while touring on the Continent, visited Italy, Switzerland and the valleys of the Rhine and the Moselle. During this journey he made many charcoal sketches. A number of them formed the basis of many of his later watercolors. It should be noted that these sketches are relatively scarce to present day lovers of Daniel Fowler's works have discovered.







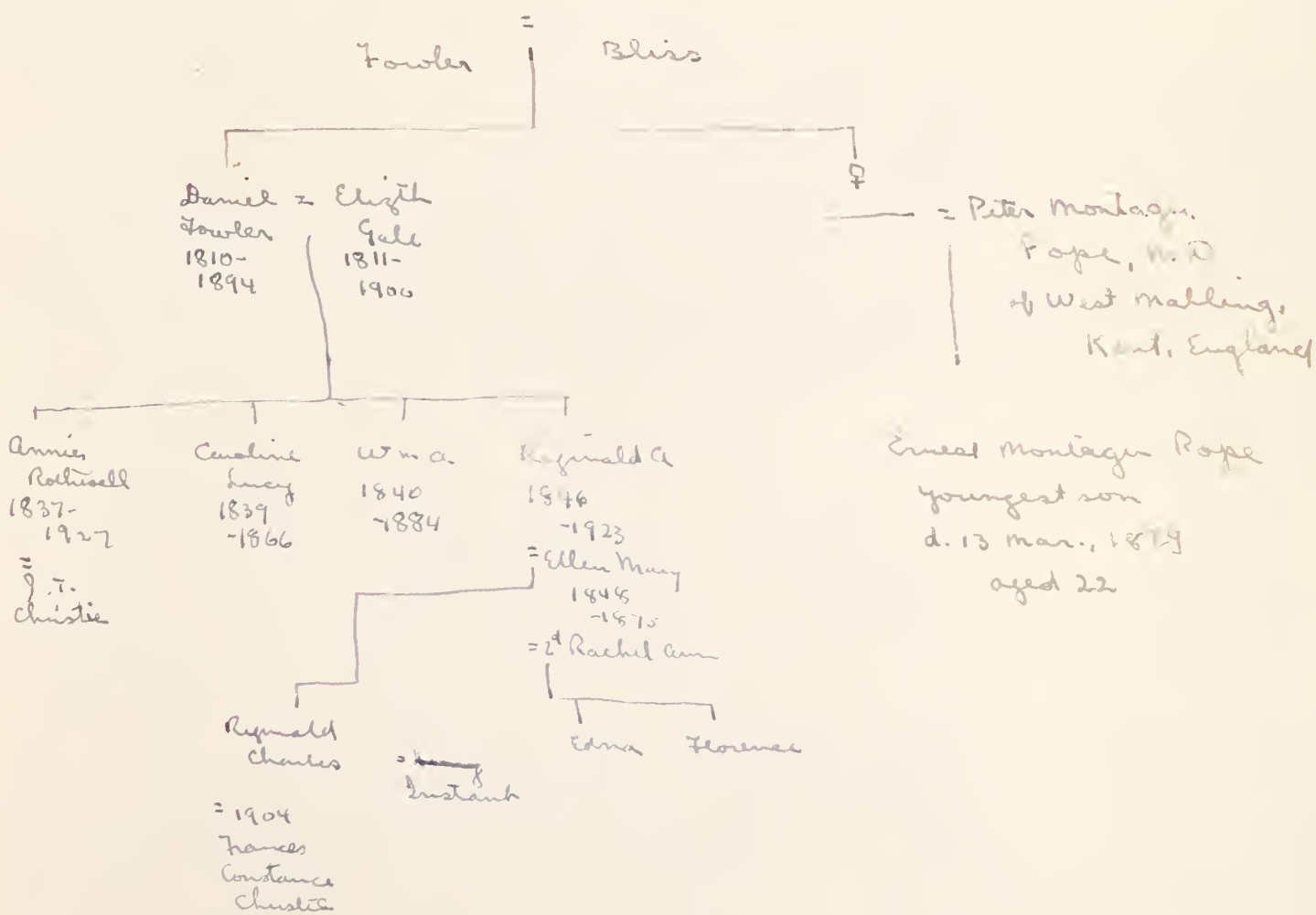
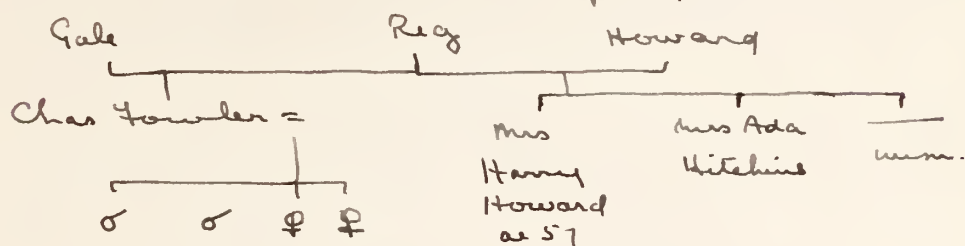
Fowler.

Pictures in old Fowler House

Grandparents (maternal) of Daniel called Grandma Bliss

Pope (brother in law of Daniel Fowler)

his son, a first cousin of Reg. Fowler, is buried in Portland



Ernest Montagu Pope  
youngest son  
d. 13 Mar., 1879  
aged 22





Daniel Fowler = Elizabeth Galt  
1810-1894 1811-1900

Armed  
1837-1927

Caroline Lucy  
1839-1866

William A  
1840-1844

Reginald  
1840-1923

Ellen Mary  
1846  
1923

=

= Rachel Ann

= J. J. Christie

"

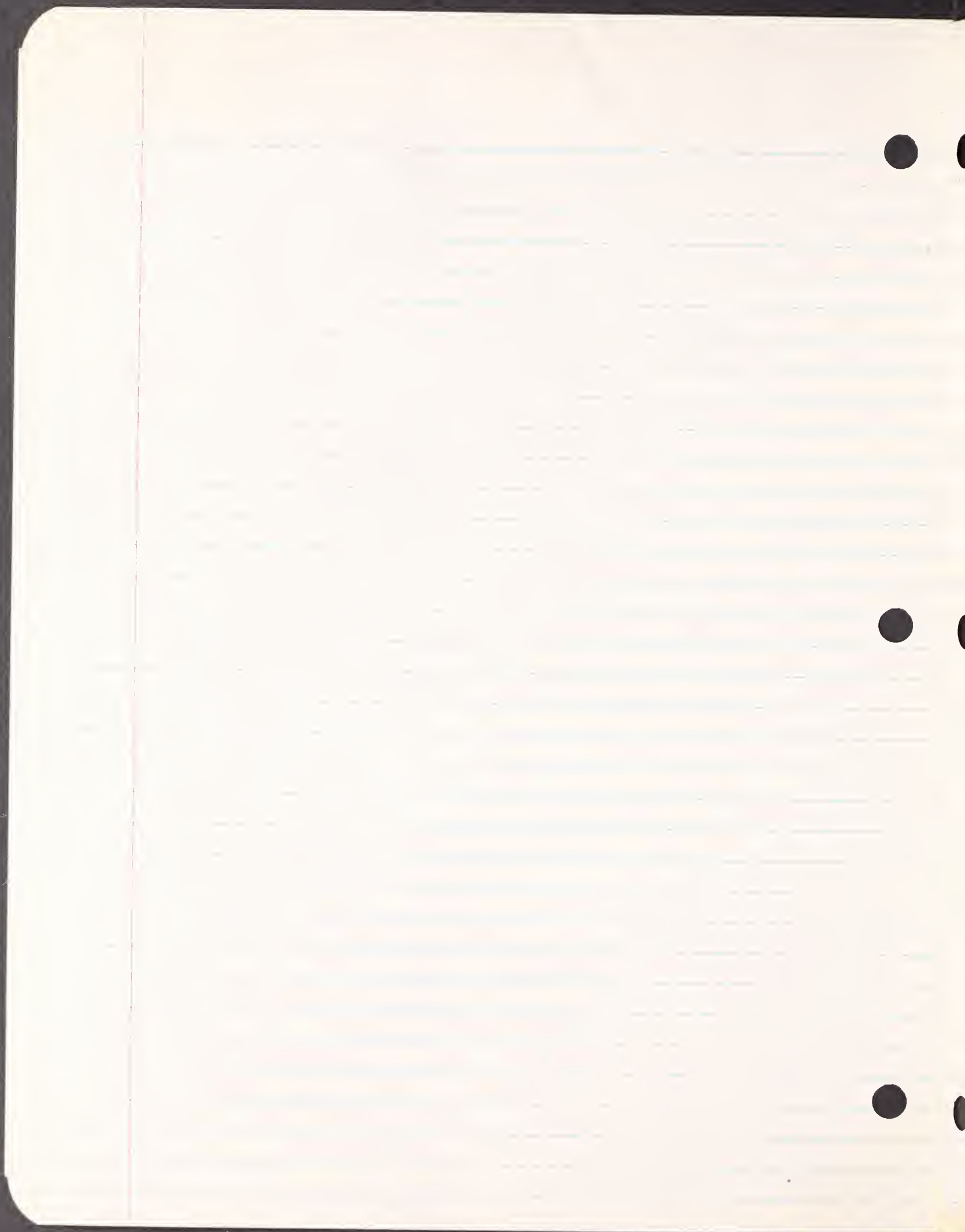
= 1904-

Fances  
Constance  
Christie

Reginald  
Charles

= Inscribed

Edna Florence





Fowler - Rothwell - Christie

94.239.262.311  
266.282.301.307.311.328  
307

1862 May 14 Richard Rothwell & his Mary Ann Bopy eldest  
da of Daniel Fowler, both of Anst Rd married  
by Rev John Rothwell

1863 July 20 Hyl C Rothwell of A.I. & Zelia Batt married  
1861 8 Dec daughter born  
son born

Archibald Christie of Glenburnie & Margaret Ann  
Jno Wilson of A.I. m. by Rev John Rothwell

Mary A B Fowler aged 4 on coming to Canada

= 1862. 19 May Richard Rothwell

was P. B. = 1855  
= 1895 Rev J. Christie of North Gower & Hintonburg

Resided on Ash Rd  
& Kingston

later  
Ottawa

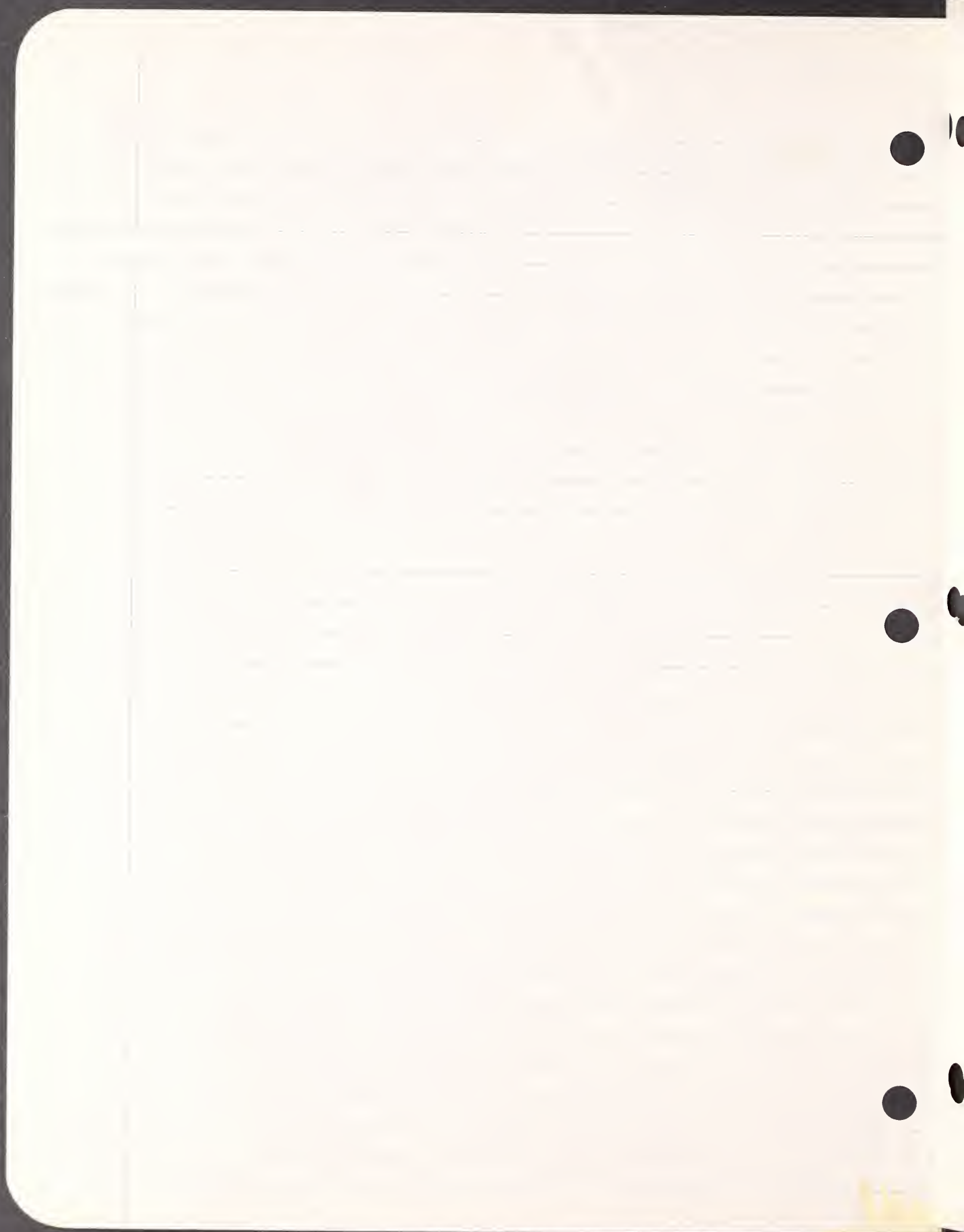
Fowler to Can 1843 May - June  
5 children

Mar 8 Aug 1835

Mary Ann, 6 1839

Caroline Jane, 6 1839

65 August 1840





DANIEL FOWLER

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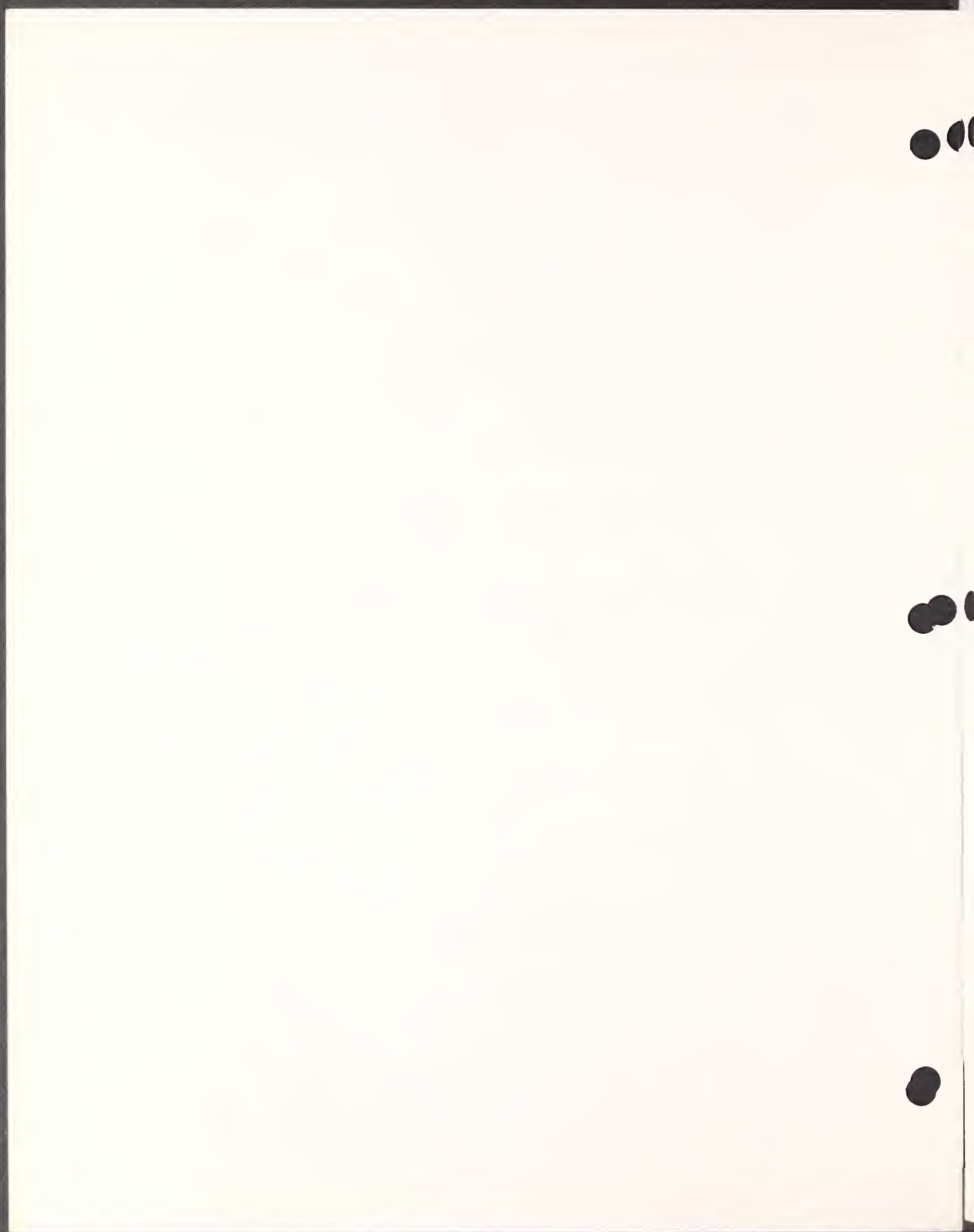
Immediately

HISTORICAL PLAQUE TO BE UNVEILED ON AMHERST ISLAND

On Sunday, the 11th of October, 1959 commencing at 2:00 P.M., ceremonies in connection with the unveiling of an historical plaque to commemorate the famous Canadian painter, Daniel Fowler, will be held beside his former home near Emerald on Amherst Island.

This plaque is one of a series being erected throughout the province by the Department of Travel and Publicity acting on the advice of the Archaeological and Historic Sites Board of Ontario. It is hoped that this programme will stimulate an interest in local history among our own citizens and provide an attraction to tourists.

Sunday's programme is being sponsored by the Women's Institutes of Amherst Island. The Rev. W.B. Williston, Incumbent of the Amherst Island Mission will act as programme chairman and Prof. G.F.G. Stanley of the Royal Military College, Kingston, will speak on behalf of the Archaeological and Historic Sites Board. Among those who have been invited to take a part in the ceremony are: The Honourable William M. Nickle, M.B.E., M.C., Q.C., Ontario's Minister of Planning and Development; Dr. Charles



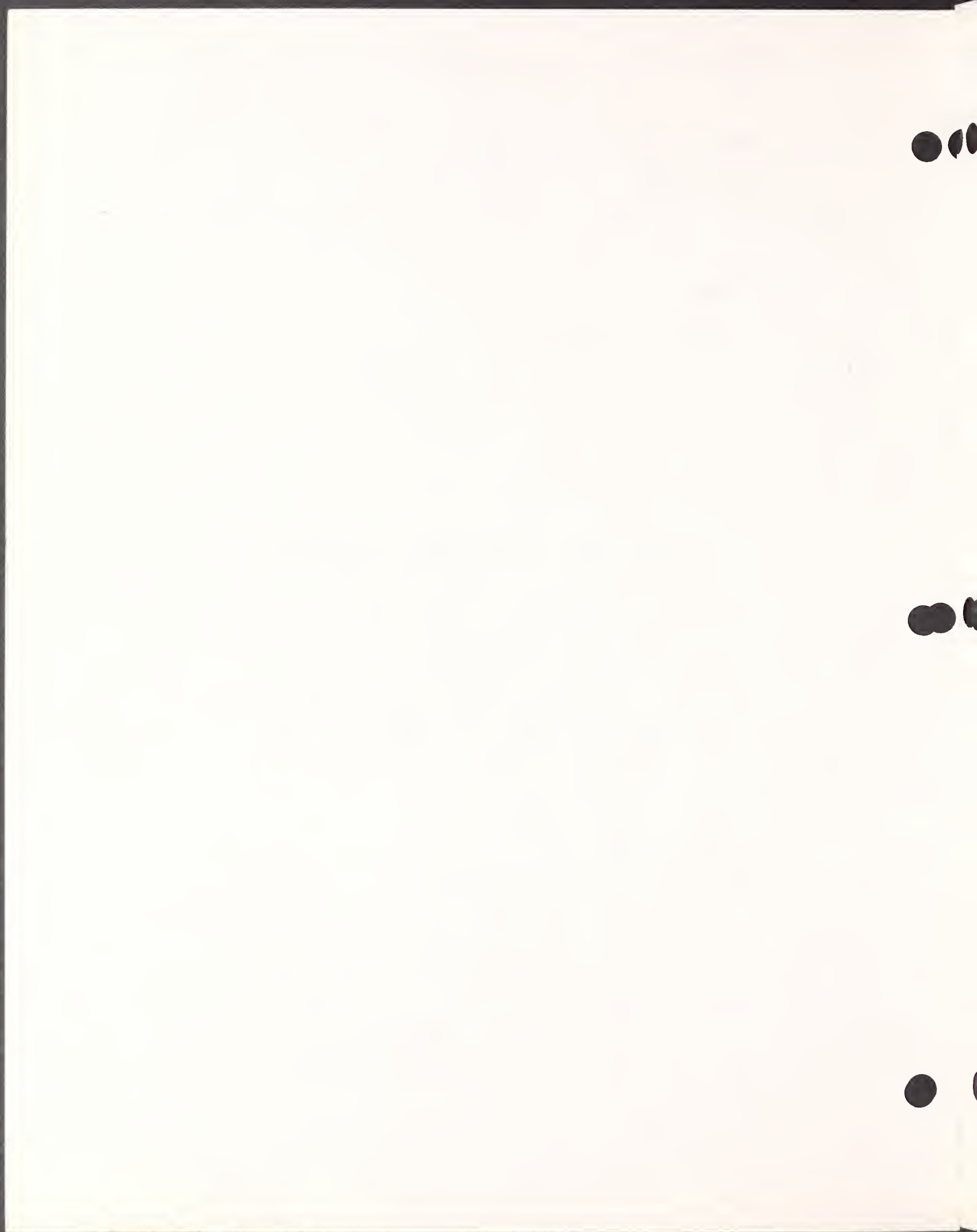


Comfort, President of the Royal Canadian Academy; Mr. F. Fleming, Reeve of Amherst Island; and Dr. H.C. Burleigh of Bath, a prominent local historian. It is hoped that a grand-daughter of the artist, Miss Edna Fowler, will be able to officially unveil the plaque.

Daniel Fowler was born in Kent, England on February 10, 1810. He received his formal education in England, and decided to take up law. Precisely why he turned to painting as a career is not certain, but at his father's death he began to study under the famous English water-colourist and lithographer, J.D. Harding. Following a year of travel on the Continent, he settled in England, and obtained a position as a drawing master.

Plagued by ill-health, Fowler decided to emigrate to the open spaces of the New World, and in 1843 he arrived in Canada. In that year he toured the countryside, and his eloquent observations of what he saw are preserved in his extant diary. The area that he finally chose to settle in was Amherst Island near the City of Kingston. Here he obtained land and set to work developing his property into a reasonably prosperous farm. His original home was destroyed by fire in the 1850's and replaced by the present structure.

In 1857 Fowler paid a visit to his homeland, where contemporary art circles were showing great interest in the new Pre-Raphaelite School of painting. It was at this time that his latent desire to paint was revived. Returning to Canada, he devoted himself largely to art. Although continuing his retiring way of life on Amherst Island, he began producing excellent paintings of local scenes that were characterized by their originality and strong sense of colour. He was elected to the Ontario Society of





Artists in 1872, but his crowning achievement came some four years later when he was awarded a gold medal for "artistic excellence" at the International Centennial Exhibition in Philadelphia, at which artists from all over the world competed. His famous painting "Hollyhocks", won the sole fine arts award to come to Canada, and now is on exhibition at the National Gallery in Ottawa.

Canadian art has progressed sufficiently by this time that it was decided to found a Royal Canadian Academy. One of the chief promoters of this idea was the Governor-General the Marquis of Lorne. At an organization meeting held in September, 1879, in the gallery of the Ontario Society of Artists and with Lord Lorne presiding, the R.C.A. was founded, and Daniel Fowler was named the Academician along with a number of other prominent Canadian Artists.

In later years he produced many other studies, mainly landscapes, still-life groups and a self portrait in charcoal which now resides in the National Gallery. His style of painting was described very aptly in his own words, when he stated that he was guided by one principle only: that of "producing as closely as possible the appearance of reality. That is the one effect I always strove to accomplish, the one quality I sought to gain". Further public honours and awards were presented to Fowler in the following years including a diploma and medal at the Indian and Colonial Exhibition in London, 1886, and fourteen of his water colors were accepted for exhibition at the World's Fair at Chicago in 1893.

The following year Fowler died as the result of an accidental fall at his home. A contemporary, Hector Charlesworth, who met him in 1893 said of Fowler, "one of the great colourists of his time, in any medium





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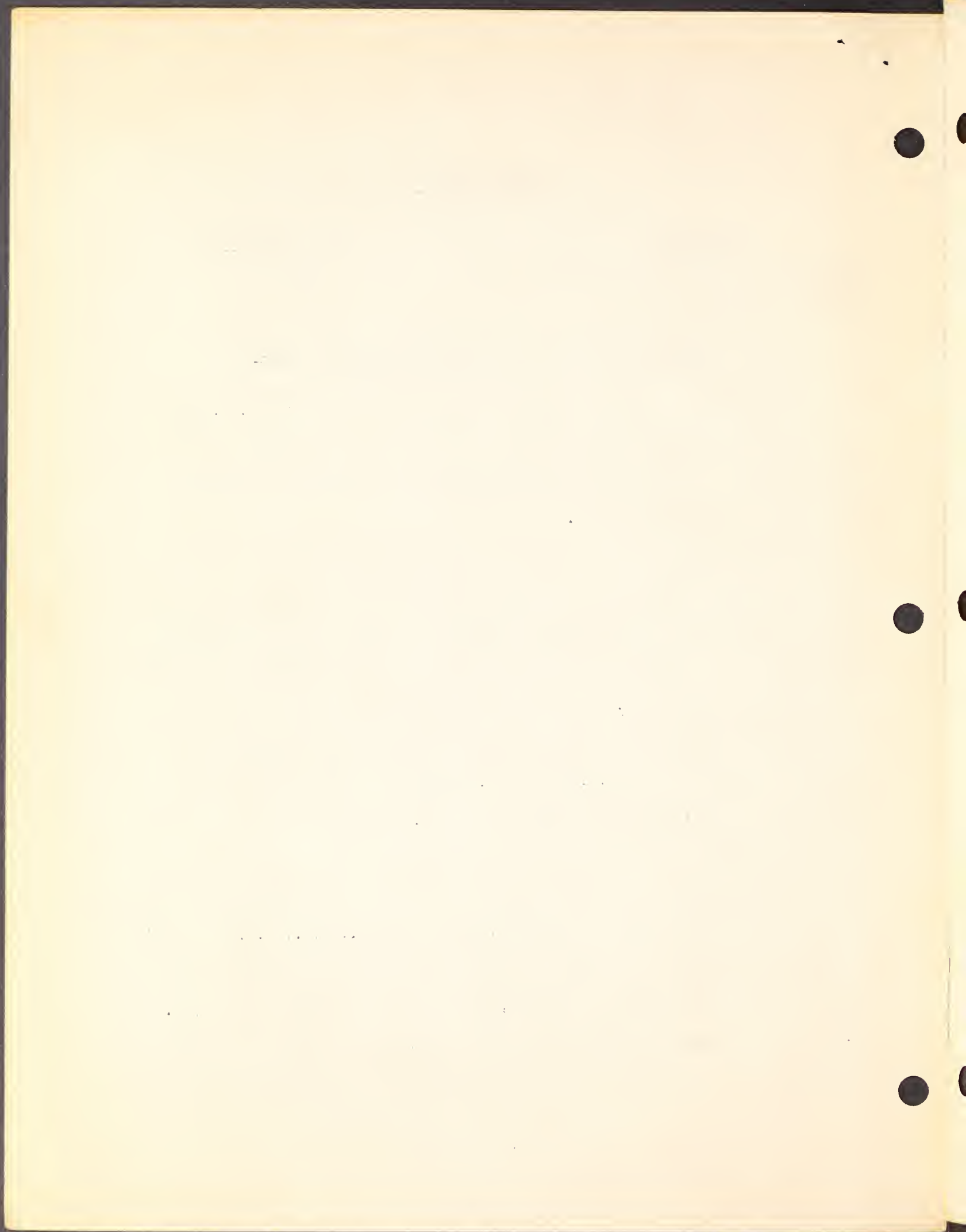
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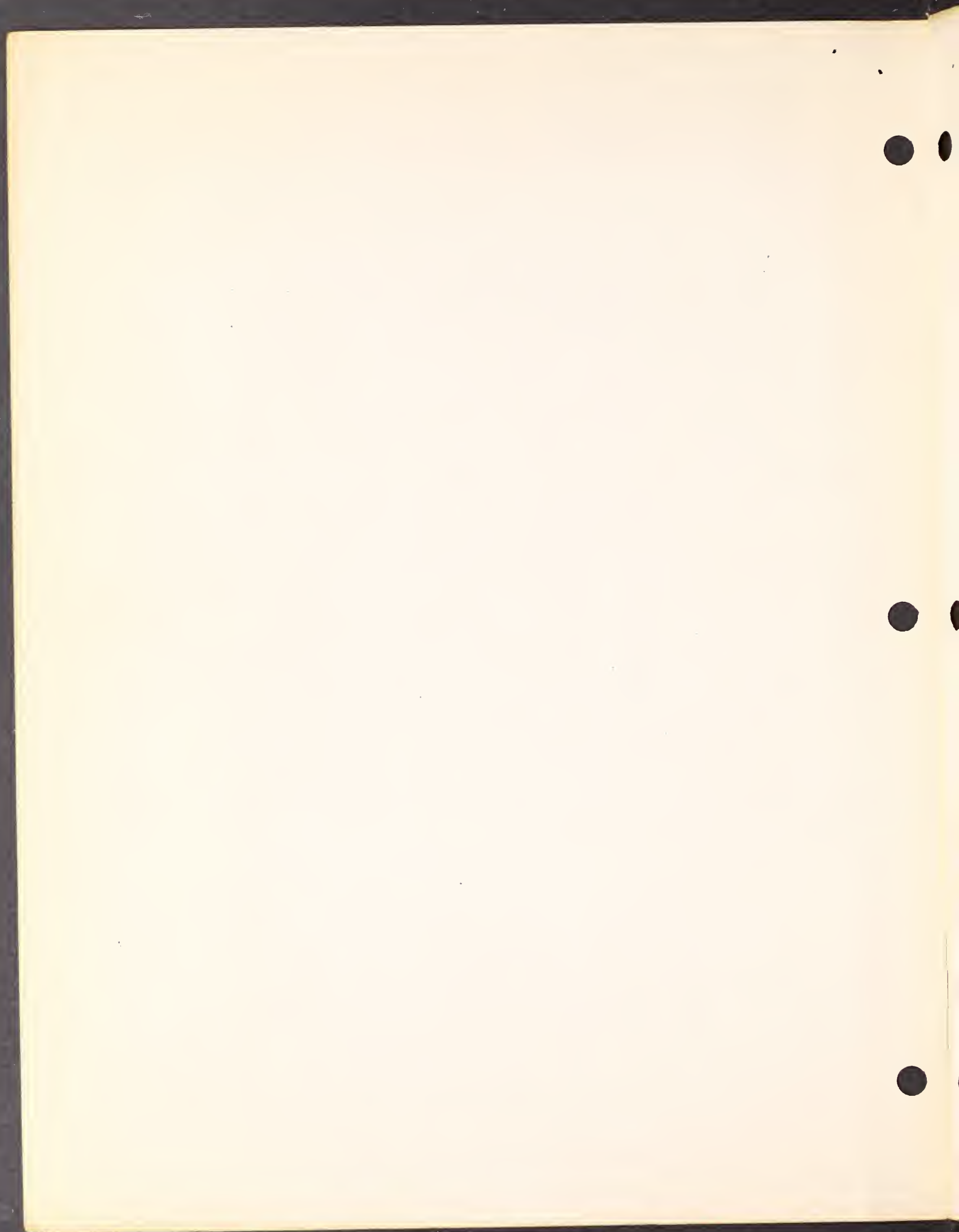


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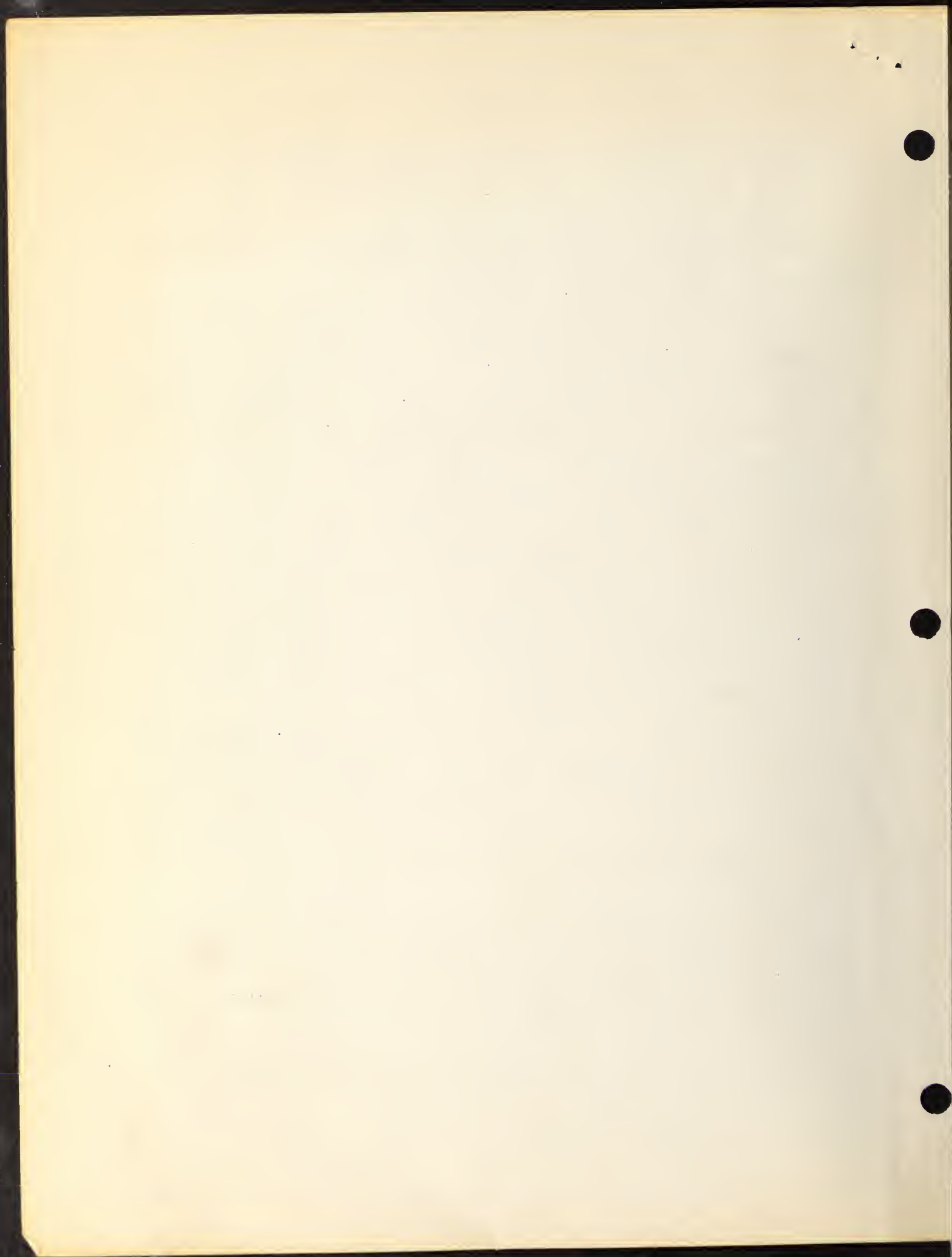


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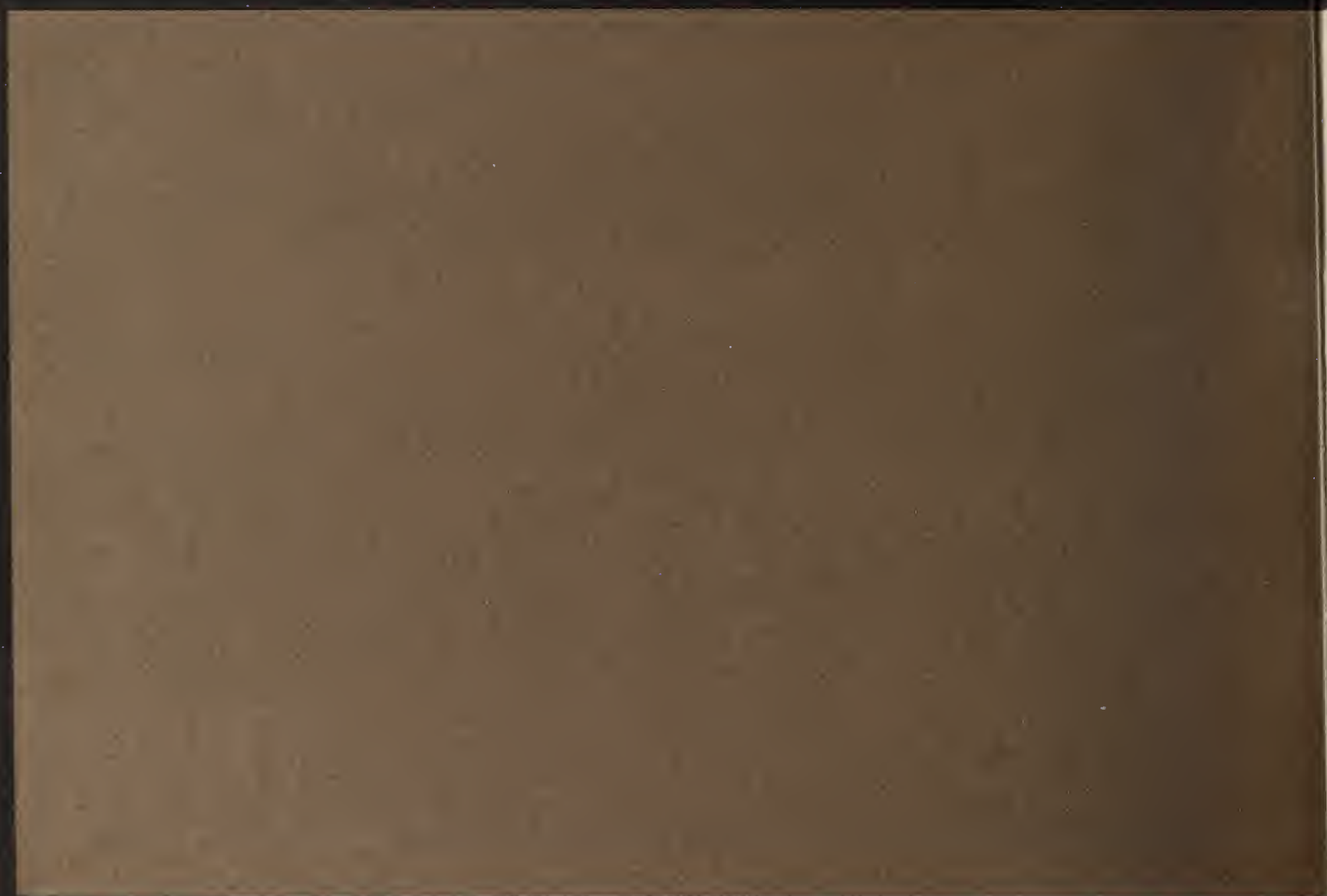




DANIEL FOWLER

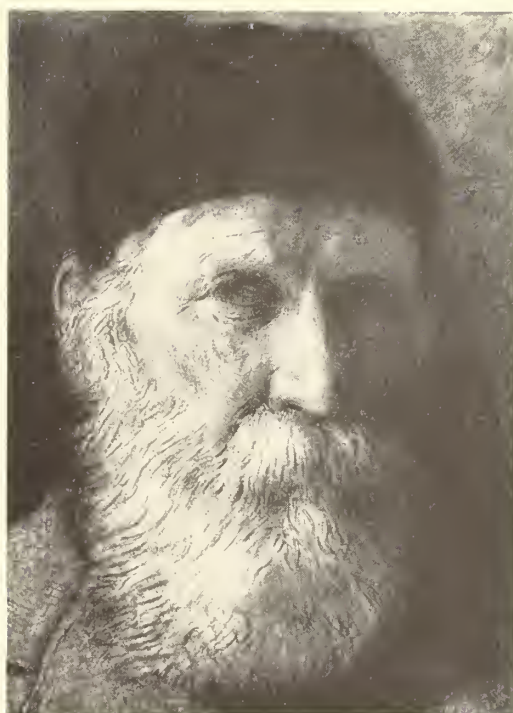
1810

1894



# DANIEL FOWLER

AN EXHIBITION ORGANIZED AND CIRCULATED  
BY THE AGNES ETHERINGTON ART CENTRE  
QUEEN'S UNIVERSITY AT KINGSTON, ONT.





THE EXHIBITION WILL BE SHOWN AT THE FOLLOWING GALLERIES:-

OCT/NOV	THE AGNES ETHERINGTON ART CENTRE
JAN/FEB	THE NATIONAL GALLERY OF CANADA, OTTAWA
MARCH	LONDON PUBLIC LIBRARY AND ART MUSEUM
APRIL	THE ART GALLERY OF HAMILTON
JUNE	RODMAN HALL ARTS CENTRE, ST. CATHARINES

OCT. 11, 1964

NOV. 8, 1964

AGNES ETHERINGTON ART CENTRE, QUEEN'S UNIVERSITY, KINGSTON, ONTARIO

## PREFACE

Daniel Fowler was born in 1810, in the village of Down in Kent, five years before the battle of Waterloo. After his schooling, and in accord with his father's wishes, he began to study Law, but this appears to have been an ill-chosen pursuit for which he had no love, and after the death of his father it was soon abandoned. His mother, a woman of some wealth, settled upon him an income sufficient to indulge the ambition of his boyhood to become an artist. He became a pupil of the draughtsman and water colourist J. D. Harding who was much admired and imitated. Fowler's training was based upon the strict 'pencil method' advocated by Harding, a method that Fowler was later to deplore.

The art scene in England at that time was dominated by the great flowering of the English landscape school. Constable was still alive, Turner had many years left and water colourists Cozens, Girtin and Cotman had developed brilliantly the possibilities of their medium. Fowler's self-acknowledged influences of this period are Turner, David Roberts, David Cox and Peter de Wint, and indeed his development was within the traditions of the early British school of water colour. Between 1833 and 1842 he made frequent sketching trips to neighbouring counties, to North Wales, to Belgium and along the Moselle, and later spent a whole year touring the continent. He became a companion of Edward Lear, later to become a celebrated illustrator and traveller, and developed a friendship that was to last all his life. After leaving Harding's studio he received many commissions to teach and was soon earning a comfortable income as a drawing master. Teaching however did not suit him; he felt strongly a sense of waste and the knowledge of the lack of seriousness of his students depressed and worried him.

In 1843, beset by ill health, "the truth is that I was never really well for one day in England, of which I had sure proof by contrast with the health that I have enjoyed in Canada" and a sense

of failure as a painter, he accepted medical advice which prescribed an open air life in a different climate. He decided to emigrate to Canada.

Daniel Fowler soon settled on Amherst Island, fifteen miles west of Kingston, a location in which he felt at once at home and for which he developed an immediate and intense love, a love that was to grow consistently until the end of his life. He purchased a farm and totally forsaking his art settled into his new life as a farmer. Busy and content, his health improved and his family grew.

By 1857 his farming had prospered and he decided upon a return trip to England. This trip was to be decisive in that he soon found himself amongst his earlier acquaintances and old haunts. The Royal Academy appeared to him to have changed little, other than that Turner was now dead. Landan was however alive with controversy caused by the rise of the pre-Raphaelite school and their uncompromising attitude. Fowler was impressed by their arguments and their appeal for purity, simplicity and above all truth, a dedicated truth to nature. The exhibitions that he saw, the trips he made to his friends' studios and the renewed glimpse of the art world that he had left, inspired him to again take up his brush upon his return to Canada. In 1857, at the age of forty-seven, and after fourteen years during which he had not touched a brush or pencil, he began his second career as an artist. With whatever time that he could spare from his farming he began to work, drawing from his thick portfolios of sketches that he had made earlier for his subject matter. In 1859 he was back again in England, this time with drawings that he had recently made, but in his own words "they had little pretence and did not command notice."

His years of contentment on his farm were, however, beginning to affect his painting. He felt strangely the wasting of his years with Harding working on a farm of studio art that was mannered and lacked direct inspiration. He was now convinced of the importance of working in the open air, and working directly with colour. He was critical of his former practice of "worrying"



colour into existence from an earlier black and white sketch. In this he seems to have been one of the earliest painters in Canada to have adopted one of the principles of Impressionism.

In 1863, in his early fifties, he began to exhibit his paintings. In that year at the Provincial Exhibition (now the Canadian National Exhibition) which was held in Kingston, he was successful in winning a first prize. Shortly after this he sent several works to Toronto, where they were well received, resulting in a friendship with a Mr. Gilbert, a painter and musician, who began to show and sell Fowler's paintings. This happy association lasted for many years. The years subsequent to 1863 brought praise and more prizes from the Provincial Exhibition. At that time he wrote "I had yet much to learn when I began to study from nature assiduously; but constant communion with her and the practice with still life and flowers, had given me discoveries, and produced confidence in colour. There was soon a full proportion of landscapes among my exhibited drawings."

His reputation grew as he exhibited more widely. The organization of the arts in Canada began to take form, first in Montreal with the Art Association of Montreal. In 1872 Fowler was a founder member of the Ontario Society of Artists. Paintings sent to exhibitions in Toronto and Montreal received critical acclaim and were soon sold. The next years were his most productive. During the long spell of farming he had come to know and love the land that he worked, in the truest and most simple manner. When he again took up his brush it was inevitable that this quiet love would dominate his form of expression. Subjects need not be sought, they were all around him; it was not even necessary to look further than the fields around the farm. The intensity of this love for his immediate surroundings, the quiet meadow, the fallen tree, dead game or old fence, can be likened to the love of Constable for his native Suffolk. There was no search for the picturesque or the dramatic, but a direct response to the simple beauty around that was part of his life. This acceptance of the commonplace and the ease and breadth with which he worked, produced paintings of dignity and great freshness, paintings which can be favourably compared with much painting of the period that was tentative and sometimes mannered.

Canada was represented in 1876 by a Canadian Gallery at the Centennial Exhibition in Philadelphia. The Fine Arts were organized on a large scale, with work from many countries; of the awards for water colour painting six went to Great Britain, three to Austria, one to the United States and one to Canada. The award to Canada was won by Daniel Fowler for his "Hollyhocks", now belonging to The National Gallery of Canada. Canadian Art had its first international medal.

Eighteen seventy-six was the crowning point of his career. He was honoured and respected, his work was at its peak and he had many years ahead. In 1880 he was elected a charter member of the newly founded Royal Canadian Academy. He continued to work steadily and successfully until his death in 1894.

In recent years Fowler, along with many other early Canadian painters has been much neglected. This exhibition should serve as a new perspective upon his accomplishments and his place in Canadian art. His achievement surely lies in the simplicity of his vision, in his ability to look directly at the things around him and not at the art world, or back to Europe. He drew his inspiration from the land in which he lived, and he gave back its own true reflection.

October, 1964  
Queen's University at Kingston

RALPH ALLEN

#### **ACKNOWLEDGEMENTS**

We are grateful to The National Gallery of Canada, The Art Gallery of Toronto, the Honourable Mr. Justice Wells, Dr. J. Allan Walters and descendants of Daniel Fowler for the loan of paintings for the exhibition. Valuable information concerning Daniel Fowler's life and dedication to art has been obtained from his unpublished autobiography.





- 1      BERNCastle ON THE MOSELLE, drawing,  
9" x 12 $\frac{3}{4}$ ", d. "14th Aug. 1837"  
Loaned by Mr. J. D. Fowler, Sarnia
- 2      BERNCastle ON THE MOSELLE, drawing,  
9" x 12 $\frac{3}{4}$ ", d. "15th Aug. 1837"  
Loaned by Mr. J. D. Fowler, Sarnia
- 3      BARHAM COURT FROM JESTON LOCK,  
9" x 13", d. "Aug. 1838"  
Loaned by Miss Edna Fowler, Napanee
- 4      HOP-PICKERS IN KENT, 6" x 9 $\frac{1}{4}$ ",  
s. "D.F." (monogram), 1837-43  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 5      RYE, SUSSEX, 2 $\frac{3}{4}$ " x 4 $\frac{3}{4}$ ", 1837-43  
Loaned by Dr. J. Allan Walters, Toronto
- 6      LIME KILN ON THE DEE, WALES, 4 $\frac{1}{2}$ " x 7 $\frac{1}{2}$ ",  
1837-43  
Loaned by Dr. J. Allan Walters, Toronto



- 7 ON THE MOSELLE, 5¼" x 7½", s. "D.F."  
(monogram), 1837-43 (illus.)  
Loaned by Dr. J. Allan Walters, Toronto
- 8 BUCKLAND, 9¼" x 13¼",  
d. "Aug. 1838"  
Loaned by Mrs. Florence Howard, Napanee
- 9 HARNESS USED IN HOP GARDENS, KENT,  
7¼" x 11", s. "D. Fowler", c. 1859  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 10 KENTISH CART, 6½" x 11¼", s. "D. Fowler",  
c. 1859  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 11 DEAD MUSKRAT, 9¼" x 13",  
s. and d. "D. Fowler 1864"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 12 FLOWERING CACTUS, 13" x 9¼",  
s. and d. "D. Fowler 1866"  
Loaned by Mr. J. D. Fowler, Sarnia
- 13 LADY ON VERANDA, 12" x 8",  
s. and d. "D. Fowler 1866"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection





- 14 THE OLD MILL WHEEL, 13" x 9¼",  
s. and d. "D. Fowler 1866"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 15 KINGSTON HARBOUR, 8¾" x 13",  
s. and d. "D. Fowler 1867"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 16 ALPINE SOLITUDES, 9" x 13¼",  
s. and d. "D. Fowler 1867"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 17 DAWN, AMHERST ISLAND, 9" x 13½",  
s. and d. "D. Fowler 1867"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 18 DEAD DUCK, 12½" x 18½",  
s. and d. "D. Fowler 1868"  
Loaned by Mr. J. D. Fowler, Sarnia
- 19 OLD HORSE, 9" x 13¼", s. and d.  
"D. Fowler 1868"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection



- 20 SELF-PORTRAIT, 13½" x 9½", 1868  
Loaned by Mr. J. D. Fowler, Sarnia
- 21 HOLLYHOCKS, 27" x 18½", s. and d.  
"D. Fowler 1869"  
Collection of The National Gallery of Canada
- 22 FALLEN TREE, 8½" x 13", s. and d.  
"D. Fowler, 1869"  
Loaned by Mrs. Florence Howard, Napanee
- 23 CANADIAN GAME, 18¾" x 27",  
s. and d. "D. Fowler 1869" (illus.)  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 24 BOLTON ABBEY, 18½" x 27", s. and d.  
"D. Fowler 1871"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 25 THE WHEELBARROW, 9⅞" x 13-1 16", s. and d.  
"D. Fowler 1871" (illus.)  
Collection of the Art Gallery of Toronto:  
Bequest of Dr. John G. Lee, 1955







- 26 BITTERN AT THE CEDARS, 13" x 19",  
s. "D. Fowler", 1870's  
Loaned by Dr. J. Allan Walters, Toronto
- 27 THE HALL, PINEHURST, ENGLAND,  
pen and wash, 9½" x 13¼",  
s. and d. "D. Fowler 1872"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 28 PHLOX, 9¼" x 13¼", s. and a. "D. Fowler 1872"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 29 FALL SCENE WITH SNAKE TRAIL FENCE,  
9" x 13½", s. and d. "D. Fowler 1873" (illus.)  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 30 GRAPES, 9¼" x 13¼", s. and d. "D. Fowler 1874"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 31 DEAD SEA DUCK, 12" x 18", 1870's (illus.)  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection

- 32 WOODLAND WITH FIGURE, 8" x 13¼",  
s. and d. "D. Fowler 1875"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 33 HAYMAKING, AMHERST ISLAND, 9¼" x 13¼",  
s. and d. "D. Fowler 1875"  
Loaned by Dr. J. Allan Walters, Toronto
- 34 SWEET WILLIAMS, 13¼" x 9¼",  
s. and d. "D. Fowler 1875"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 35 DAWN ON AMHERST ISLAND, 17½" x 25½",  
s. and d. "D. Fowler 1875"  
Loaned by Dr. J. Allan Wolters, Toronto
- 36 AUTUMN ON THE RIDEAU, 7¼" x 13¼",  
s. and d. "D. Fowler 1875" (illus.)  
Loaned by Dr. J. Allon Wolters, Toronto
- 37 ROAD TO THE FARM, AMHERST ISLAND,  
9" x 13", c. 1875  
Loaned by Mr. and Mrs. P. Riches, Weston





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- 38 WOODLAND FROM THE CEDARS, 9" x 12 $\frac{3}{4}$ ",  
c. 1875  
Loaned by Mrs. Florence Howard, Napanee
- 39 BROKEN TREE, 9" x 13", c. 1875  
Loaned by Mr. and Mrs. Henry Hitchins, Stella,  
Amherst Island
- 40 SUMMER, AMHERST ISLAND, 9 $\frac{1}{4}$ " x 13", c. 1875  
Loaned by Mr. and Mrs. Henry Hitchins, Stella,  
Amherst Island
- 41 SPRING AT ADOLPHUSTOWN, 9 $\frac{1}{4}$ " x 13 $\frac{1}{4}$ ",  
s. and d. "D. Fowler 1876"  
Loaned by Dr. J. Allan Walters, Toronto
- 42 STILL LIFE, FOWLER CHINA, 13" x 19",  
s. and d. "D. Fowler 1876"  
Loaned by Mrs. A. G. Hitchins, Stella,  
Amherst Island
- 43 LANE WITH CHILDREN, AMHERST ISLAND,  
9 $\frac{1}{2}$ " x 13 $\frac{1}{2}$ ", s. and d. "D. Fowler 1876"  
Loaned by Dr. J. Allan Walters, Toronto



- 44 EVERGREEN AND ROCKS, 9¼" x 13¼",  
s. and d. "D. Fowler 1877"  
Loaned by Dr. J. Allan Walters, Toronto
- 45 LILAC AND YELLOW TULIPS, 9¼" x 13¼",  
s. and d. "D. Fowler 1879"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 46 TWO FIGURES IN BOAT, 4½" x 13",  
s. and d. "D. Fowler 1879"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 47 DEAD DUCK, 13" x 18½", s. and d. "D. Fowler  
Collection of the Art Gallery of Toronto:  
Bequest of Dr. Baldwin, 1931
- 48 LANDSCAPE WITH MILL, 9¼" x 13¼",  
s. and d. "D. Fowler 1880"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 49 LOON, 13" x 18½", s. and d. "D. Fowler 1881"  
Loaned by Dr. J. Allan Walters, Toronto





- 50 SAILBOAT WITH OLD HULK, 8½" x 12½",  
s. and d. "D. Fowler 1883" (illus.)  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 51 GREEN WOODS WITH FIGURES, 9¼" x 13¼",  
s. and d. "D. Fowler 1883"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 52 FALLEN BIRCH, 19" x 27½", s. and d.  
"D. Fowler 1886"  
Collection of The National Gallery of Canada
- 53 PORTRAIT OF THE ARTIST, charcoal drawing,  
13¼" x 9½", c. 1886 (illus.)  
Collection of The National Gallery of Canada
- 54 AN AUGUST NOON, 12½" x 18¾",  
s. and d. "D. Fowler 1887"  
Loaned by Mrs. Dalton Wells from the  
C. W. Irwin Collection
- 55 A WOODLAND WANDERER, 12½" x 18½",  
s. and d. "D. Fowler 1888" (illus.)  
Collection of The National Gallery of Canada

All works are watercolour paintings, unless  
otherwise stated.



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